1;Seligmann & Seligmann I-8 (1907-1908) 1911
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123 126 In spite of the decay into which the Vedda social fabric has fallen, I believe that the expedition may be considered to have achieved a considerable measure of success, since it has brought to light a number of facts hitherto unknown. This result is largely due to my wife, for I feel convinced that the measure of success attained in gaining the confidence of these shy and extremely jealous people was entirely due to her presence and assistance. Not only would it have been impossible otherwise to obtain certain important results in special departments, as for instance the phonograph records of lullabies, but I should never have had the opportunity of studying Vedda family life with the degree of intimacy which her presence made possible. It must not however be thought that the assistance she rendered was of the somewhat passive kind which the presence of any sympathetic woman would have given. Indeed, the opposite was the case, for, with a single exception, the ceremonial dances described in Chapter IX were recorded by Mrs Seligmann, while I devoted the whole of my attention to obtaining a reasonably complete series of photographs. So fully did she share in the work in this and many other ways that when working up our results I found that my original idea of a volume containing a number of jointly written chapters by no means did justice to her work, and her name therefore appears as that of joint author of this book.

126 With regard to the dances photographed, those witnessed at Sitala Wanniya and Bandaraduwa were performed in the depth of the jungle under circumstances which necessitated under-exposure in spite of the use of the most rapid plates. Hence a number of the photographs reproduced in Chapter IX have been more or less "faked," the detail being painted in on bromide prints and fresh negatives prepared. Probably no one will have any difficulty in recognising the photographs which have been treated in this way, but in order to avoid any possibility of a mistake those plates which have been touched up are indicated by an asterisk.

000 The translations and transliterations of the charms in Chapter VIII and the invocations in Chapter X have been prepared by Mr. Henry Parker, late Assistant Director of the Ceylon Irrigation Department, who has also read through and

1;Seligmann & Seligmann E-8 (1907-1908) 1911
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622 unconsciously fostered by him. A brief account of our visit to
156 Dambani will best show the present condition of these people.

While in the jungle we were suddenly met by four Veddas,
111 who greeted the Arachi in a deep and apparently fierce tone, he
576 returning the greeting in the same manner. To our surprise these men came up to one of us (C. G. S.), shook hands, and then turned and led us to their village, on the way to which we passed a couple of "tame" buffalo that tried to charge
[361] us. There were three huts in the village and the headman's wife—not at all shy or diffident—after shaking hands took one of us (B. Z. S.) by the arm and led her into a hut. This
[342] had a good roof and walls of sticks, only one side being closed by bark slats, it was full of pumpkins and other chena
●126 produce, which were however soon removed. We then sat down to take vocabularies, as the talk going on around us sounded quite different from Sinhalese and they professed not to understand our interpreter who was unable to follow them. So we
574 spoke through the Arachi. The headman's wife brought us each
609 some honey and yams and commanded us to eat. We sucked
43) the honey comb, but that did not satisfy her and she tried to feed one of us (B. Z. S.) with yams herself and to pour water down her throat. After giving us a few Vedda words, the Vidane (headman) began to talk very angrily and then stalked out of the hut. He complained that we had not given him presents and refused to speak another word until we gave him something. Other men came into the village making a total of about 10 or 11 grown men and some boys, but only two middle-aged women, the wife of the Vidane and another, so it was evident that there were other huts in the neighbourhood. We told the Vidane that our carriers would bring presents and made him and a few other men come back to the hut. But after every two or three words there were more angry protests and our interpreter explained that "other white men had not treated them so." When they raised their voices their talk sounded fierce, every word being shouted with emphasis and accompanied by scowling looks. Then we found out from the Arachi that these like the Danigala Veddas were "show Veddas" who had been utterly spoilt by presents from "distinguished visitors," some of whom

1:Seligmann & Seligmann E-S (1907-1908) 1911
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had actually been to the village. They had been sent for often to see others at Wewatte and Alutnuwara bungalows, and for even greater folk had been taken to Kandy. And so they had learnt to shake hands and had picked up exaggerated ideas of their own importance and the value of their information, and expected a present for every remark they vouchsafed. It was a horrible change from the courteous behaviour of the Sitala Wanniya cave Veddas.

As the Dambani folk were so very unfriendly we began to hope the carriers would not come at all that night, there was nowhere for them to sleep, and we thought the Veddas might resent their presence. They told us repeatedly that "Sinhalese men would not dare to come to their village," in spite of the fact that there were two petty Sinhalese traders in the village at the time, who did not even trouble to go away before dark, but seemed naturally to expect a night's lodging, which was granted them without any fuss, and there appeared to be no difficulty about language with them. About six o'clock our servants and the carriers arrived, and curiously enough instead of resenting the intrusion the Veddas seemed very impressed by their number, and presumably our importance, in having so many dependents, for they became much more friendly.

The next morning early, we set the phonograph going with a Vedda song: immediately the whole village crowded round us, intensely interested. They recognised the song and said it was very good. The Vidane then sang a song into the machine and was quite excited to hear it repeated, but again began his demand for presents although besides a rupee we had now given white cloth to him and the other men from whom we had got vocabularies. Having obtained records we realised that it was impossible to do any good work among such spoilt people and decided to go to Bellgala. We offered some beads to the headman's wife, but she said the string was not long enough; this annoyed us and we asked her if she would prefer not to have any, and on her repeating they were not enough we put them away.

The Dambani men said they did not know to which *waruge*

1:Seligmann & Seligmann E-5 (1907-1908) 1911
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CHAPTER X

INVOCATIONS

THE translations of the invocations given in this chapter have been made by Mr H. Parker who has spared no pains in working out very complicated and often incomplete material. The invocations themselves were written down by our interpreters to the dictation of the Veddas, and thus naturally contained a certain number of mistakes and contractions. These are noted and explained by Mr Parker, and it should be realised that the philological and mythological explanations appended to many invocations are entirely his work and are therefore placed between inverted commas.

Neither the Veddas themselves, nor our interpreters, could give a translation of some of the invocations or even explain the meaning. In others no translation could be supplied and it was noted in the field that the meaning was probably only correct in a broad sense. In yet other invocations more or less accurate translations of the words themselves were given, but the significance could not be determined. Under these circumstances we have thought it best to give Mr Parker's translation in every case, indicating how this differs in sense from the version given us in the field in those instances in which we have reason to believe that our field version peculiarly expresses what our informants believed to be the meaning of the invocation.

These invocations fall into two main groups; the first, distinguished by their simple form, are straightforward requests to the spirits of the dead to provide game and yams, or to show their loving kindness by partaking of the food provided by their descendants. The second group although embracing a con-

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CHAPTER XIII

MUSIC

By C. S. Myers.

Introductory.

The account of Vedda music given in this section is based upon an examination of thirty-four phonographic records of songs obtained from the Veddas by Dr and Mrs Seligmann[1]. [533] [126]

These songs are probably simpler in structure than any other native songs hitherto studied.

Nine of the tunes are composed of only two notes. In three others the tune consists also of two notes, but with the addition of one or more unimportant grace-notes. These twelve songs may be conveniently classed as belonging to Group A.

Twelve other songs consist of three notes only. These we shall class under Group B.

Nine songs contain four notes, and one consists of five notes. These we shall consider as Group C.

Of the songs in Group A, in no case is the range sensibly greater than our whole-tone interval. With the exception of two anomalous songs, no song in Group B has a range sensibly greater than our minor third. With one exception, no song in Group C has a range greater than a fourth.

There is evidence that the songs of Group A are more archaic than those of Groups B and C. For, unaware of the above system of classification, Dr Seligmann was asked to indicate those songs which appeared to him (on grounds of language, ceremonial, etc.) most probably archaic and those

[1 We received the manuscript of this chapter from Dr Myers in November 1909, but owing to our absence from England, publication was deferred for six months. Meanwhile, in the *Quarterly Magazine of the International Musical Society* (Year xi, Part 2, 1910) there appeared a short account of Vedda music by Herr Max Wertheimer, based on an examination of four phonographic records obtained by Frau M. Selenka. Dr Myers has thus had no opportunity of alluding to Herr Wertheimer's observations in this chapter.] [114] [113]

[p. 341]

1:Seligmann & Seligmann E-5 (1907-1908) 1911
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invocation songs are accompanied by dance movement, and that the purpose of such song and dance is to produce possession by the *yaku* or spirits.

Methods of Analysis.

The speed of the phonograph used for studying the records of these songs was so regulated that every record reproduced a tone $c' = 256$ vibrations per second, a tone of this pitch, emitted by a pitch-pipe, having been always sounded into the recording phonograph just before each record was taken by Dr Seligmann in the field. Consequently when the reproducing phonograph emitted the note, one was sure that the speed of this instrument agreed with that of the instrument into which the song had been sung. That is to say, the reproducing phonograph reproduced the exact tempo and pitch of the recorded song.

A rough notation was then made of the song, a metronome being employed to determine its approximate tempo.

Finally a more accurate determination of the pitch of the various tones was made by means of an Appunn's Tonmesser, an instrument consisting of a box of carefully-attuned metal tongues, any one of which could be sounded at will by means of a bellows worked by the feet. The particular instrument employed contained 65 tongues, the pitch of each tongue differing by two vibrations per second from its neighbour and the extreme range being an octave, from c^0 to c', i.e. from 128 to 256 vibrations per second[1].

The songs are transcribed as accurately as our European notation allows. Bars are only inserted when the regularity of the rhythm clearly permitted their use. A + or − above a note indicates that it should be somewhat sharpened or flattened. Greater precision may be obtained by observing the numbers written beneath the notes. These give the mean vibration-frequency of the tone in question, obtained by comparison with the standard Tonmesser. The sign V indicates a "breath mark," i.e. a short rest during which the singer draws a breath.

[1] For further details in manipulation, the reader is referred to the writer's Essay on "The Ethnological Study of Music," in *Anthropological Essays presented to Edward Burnett Tylor*, Oxford, 1907, pp. 235—254.